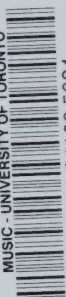


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Dohnanyi, Erno  
[Quartet, strings, no. 2, op.  
15, D<sup>b</sup> major]  
Streichquartet, D es dur

M  
452  
D659  
op.15







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ERNST  
VON DOHNANYI

OP. 15

Streichquartett  
QUATUOR À CORDES - STRING QUARTET

Nº 2

DES DUR

RE<sup>b</sup> MAJEUR

D FLAT MAJOR

STIMMEN

PARTIES

PARTS







# ERNST VON DOHNANYI

OP. 15

## Streichquartett

QUATUOR À CORDES — STRING QUARTET

Nº 2

DES DUR

RE<sup>b</sup> MAJEUR

D FLAT MAJOR

\*

STIMMEN

PARTIES

PARTS



N. SIMROCK, LEIPZIG  
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M  
452  
D659  
op. 15

# Quartett.

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## Violino I.

Ernst von Dohnányi, Op. 15.

**Andante.**

*p*

**Allegro.** (♩ = ♩ vorher)

*pp* *f* *p* *mf*

**Adagio.**

*f* *sf* *rit.* **Allegro.**

*p*

*cresc.* *mf*

*p* *cresc.*

*mf*

*sfp* *cresc. sf* *sf*

*f* *p* *cresc.*

*f*



# Violino I.

3

Violino I. Musical score page 3, featuring ten staves of music in G major (one sharp). The score includes various dynamics, articulations, and performance instructions.

**Staff 1:** *ff espress.* (fortissimo, expressive). Includes a first ending bracket marked with a circled 1.

**Staff 2:** *mf* (mezzo-forte). Includes a triplet of eighth notes.

**Staff 3:** *f* (forte) and *p* (piano). Includes a triplet of eighth notes and a *cresc.* (crescendo) marking.

**Staff 4:** *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

**Staff 5:** *f* (forte).

**Staff 6:** *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano).

**Staff 7:** Second ending bracket marked with a circled 2. *dolce* (dolce). *pp* (pianissimo).

**Staff 8:** *mp* (mezzo-piano), *pp* (pianissimo), and *cresc.* (crescendo).

**Staff 9:** *mf* (mezzo-forte).

**Staff 10:** *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), and *mf* (mezzo-forte). Includes the instruction *Andante. (♩ = ♩ vorher)* (Andante, quarter note equals quarter note as before).

**Staff 11:** Third ending bracket marked with a circled 3. *p* (piano), *f* (forte), and *pp* (pianissimo).



## Violino I.

**Allegro.** ( $\text{♩} = \text{vorher}$ )

*f* *p* *mf*

**Adagio.** *f* *sf* *rit.* **Allegro.** *p* *f*

*espress.* *cresc.*

*f* *p* *cresc.* *f*

*p* *f*

*mf espress.* *p*

*p* *mf* *p*

④

1

3



# Violino I.

5

Violino I. Musical score page 5, featuring ten staves of music. The score includes various dynamics and tempo markings.

**Staff 1:** *cresc.* *mf*

**Staff 2:** *cresc.*

**Staff 3:** *f*

**Staff 4:** *mf* *cresc.* *f*

**Staff 5:** *cresc.*

**Staff 6:** *ff*

**Staff 7:** *ff* *dim.*

**Staff 8:** *Adagio.* *-mf*

**Staff 9:** *Allegro.* *f* *sf* *p* *1*

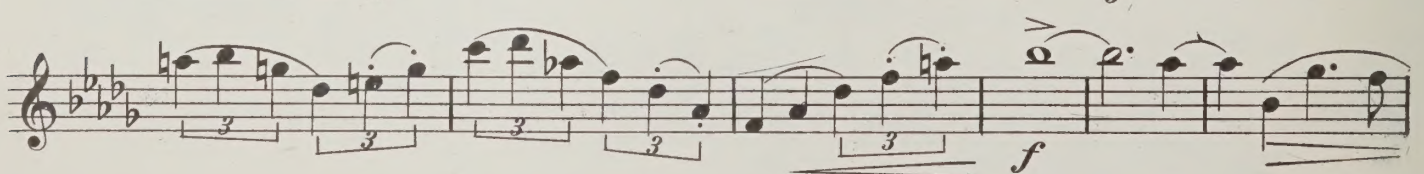
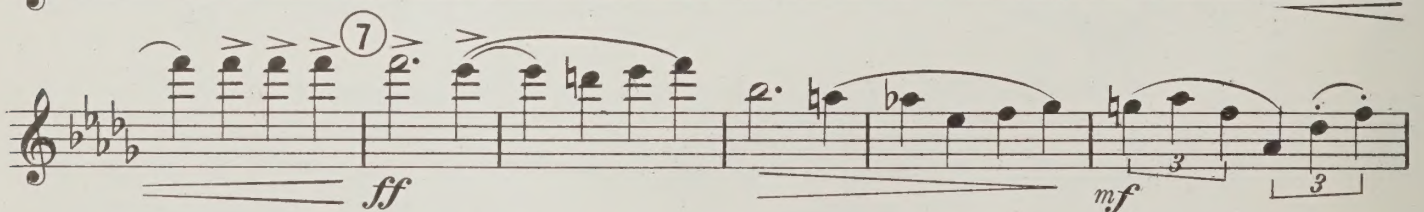
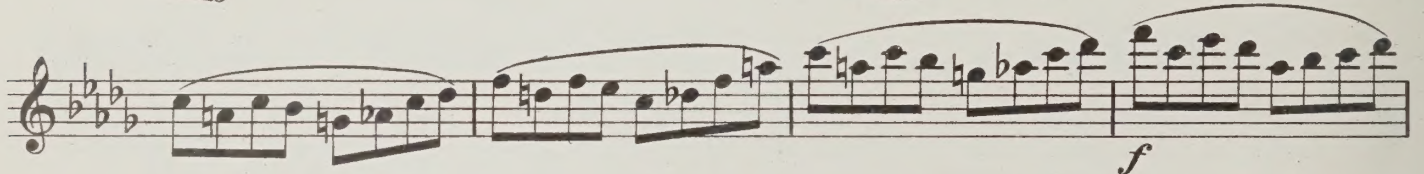
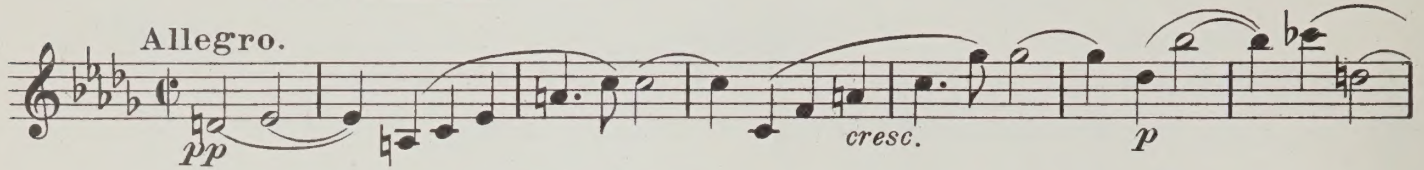


## Violino I.

Adagio.



Allegro.





# Violino I.

Violino I musical score page 7. The score consists of ten staves of music in G major (one sharp). The first staff begins with a triplet of eighth notes, followed by a crescendo leading to a triplet of eighth notes marked *mp*. The second staff continues with a crescendo leading to a *mf* dynamic. The third staff features a *f* dynamic followed by a *mf* and then a *dim.* The fourth staff starts with a *p* dynamic, followed by a *pp* dynamic, and is marked *dolce* with a circled 8. The fifth staff shows a *mp* dynamic followed by a *pp*. The sixth staff has a *cresc.* leading to a *mf*. The seventh staff begins with a *mf*, followed by a *p* and then a *dim.* The eighth staff is marked *Andante.* (♩ = ♩ vorher) and contains *pp*, *mf*, and *p* dynamics. The ninth staff is marked *Poco più Adagio.* and contains *f*, *p*, and *dim.* dynamics. The tenth staff begins with a *pp* dynamic, followed by a *smorz.* (diminuendo) leading to a final sustained note.



## Violino I.

**Presto acciaccato.** Violoncello.

24

9

2

*mf*

*cresc.*

*f*

*f*

*p*

1

*cresc.*

10

*f*

*più f*

9

Violoncello.

*sf*

*p*

11

2

*mf*

*cresc.*

*f*

1

*p*

*cresc.*

*ff*

12

4

10

V. II.

*p dolce*

*cresc.*

*poco f*

*dim.*



# Violino I.

9

6

*p* *p* *dolce* *cresc.*

*f* *più f* *ff*

13

L'istesso tempo. (♩ = ♩. vorher)

5

*p* *p dolce*

*pp* *p* *mf*

14

*p* *f* *p*

*f* *ff* *p*

(♩ = ♩ vorher)

*pp*

4







Violino I musical score, measures 17-18. The score is written for Violino I in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The tempo is marked *Andante*. The score consists of 18 measures, with measures 17 and 18 circled. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 17-18 are circled. The score includes dynamic markings: *f*, *più f*, *ff*, and *sempre ff*. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



## Violino I.

Molto adagio.

Musical score for Violino I, starting with **Molto adagio.** The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature.

The first system begins with the instruction **sul G** and includes dynamic markings *espr.*, *p*, *sf*, and *f*. The second system includes **sul D** and the dynamic *mf*.

Measure 19 is marked with a circled 19 and the dynamic *pp*. The third system includes *p* and *cresc..*. The fourth system includes *mf*, *f*, and *p*.

Measure 20 is marked with a circled 20 and the text **Poco meno adagio.** The fifth system includes *mf*, *p*, and *dolce*. The sixth system includes *cresc. e un pochettino accel..*.

The seventh system includes *f*, *espress.*, and *f*. The eighth system includes *f*, *dim..*, and *mp*. The ninth system includes *poco rit.*, *p*, *sf*, *p*, and *pp*.

Measure 21 is marked with a circled 21 and the text **a tempo**. The final system includes *p*, *sf*, *p*, and *pp*.



Violino I musical score page 13. The score is written for Violino I and consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features various dynamics and articulations, including accents, slurs, and triplets. The tempo markings are *Animato (molto più mosso)*, *ff appassionato*, *allargando*, *a tempo*, and *con tutta forza*. The score includes measures 22 and 23, with measure 23 starting with a first ending bracket. The final measure of the page is marked with a first ending bracket and a *p* dynamic.

Animato (molto più mosso)

*ff* appassionato

*smorz.* *ppp* *f*

*allargando*

22 *a tempo*

*con tutta forza*

23 1 *sf sf sf* *p* *espr.* *poco f*

1 *p*



## Violino I.

Violino I. musical score page 14. The score is written for Violino I and consists of 27 measures. The key signature is B-flat major (two flats). The time signature is 6/8. The score is divided into three systems of three staves each. The first system (measures 1-9) includes dynamics *f*, *ff*, *p dolce*, *mf*, *p*, and *sul D*. The second system (measures 10-18) includes *piu p*, *pp*, *pespr.*, *poco accel.*, and *Tempo I.*. The third system (measures 19-27) includes *f*, *rit.*, *pp*, *a tempo*, *p*, *pp*, *cresc.*, *mf*, and *Poco meno adagio.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 1-9: *f*, *ff*, *p dolce*, *mf*, *p*, *sul D*

Measures 10-18: *piu p*, *pp*, *pespr.*, *poco accel.*, *Tempo I.*

Measures 19-27: *f*, *rit.*, *pp*, *a tempo*, *p*, *pp*, *cresc.*, *mf*, *Poco meno adagio.*



*cresc. e un pochettino accel.*

*fespess.* *f* *f*

*dim.* *p* *poco f* *poco rit.* *p*

**28** *a tempo* *sul G.* *p* *pp* *pp* *smorz.* *ppp*

**Andante** (ungefähr = vorher) *p dolce* *6*

**29** *sul D* *p* *mf* *cresc.* *fespess.*

**Poco più mosso.** *p* *poco a poco cresc. e accelerando al „Allegro.“*

*8* *sempre cresc. e accel.*

*8* **Allegro.** *ff*

*dim.* *p* *dim.* *pp* *8*

\*Das Tempo dieses „Andante“ ist bedeutend schneller, als das des „Animato“ und ein klein wenig langsamer, als das des „Andante“ zu Anfang des ersten Satzes.



# KAMMERMUSIK

*l* = leicht, *m* = mittelschwer, *s* = schwer, *ss* = sehr schwer

## UNDEZETTE

### LENDVAI, E.

*ss* Op. 32. Kammer suite (7 Sätze) für Harfe, Flöte, Oboe, Klarinette, Fagott, Horn und Streichquintett . . . .

### SEKLES, B.

*m* Op. 14. Serenade für Harfe, zwei Violinen, Viola, Cello, Baß, Flöte, Oboe, Klarinette, Fagott und Horn. *Esdur* . . . .

### WOLF-FERRARI, E.

*s* Op. 8. Kammer symphonie für Klavier, Streichquintett, Flöte, Oboe, Klarinette, Fagott und Horn. *Bdur*

## OKTETT

### AFANASSIEFF, N.

*s* Double Quatuor für vier Violinen, zwei Violon und zwei Violoncelli. *Ddur* . . . .

## SEXTETTE

für zwei Violinen, zwei Violon und zwei Violoncelli

### DAVIDOFF, C.

*s* Op. 35. *Edur*. . . .

### TSCHAIKOWSKY, P.

*s* Op. 70. Souvenir de Florence. *Ddur* . . . .

### WILM, N. von

*m* Op. 27. *Hdur* . . . .

## QUINTETTE

für Klavier, zwei Violinen, Viola und Violoncell

### DAVIDOFF, C.

*m* Op. 40. Quintett. *Gmoll* . . . .

### HEINRICH XXIV., PRINZ REUSS

*s* Op. 15. Quintett. *Cdur* . . . .

### KAUN, H.

*s* Op. 39. Quintett. *Fmoll* . . . .

### LONGO, A.

*s* Op. 3. Quintett. *Edur* . . . .

### NAWRATIL, K.

*s* Op. 16. Quintett. *Ddur* . . . .

*s* Op. 17. Zweites Quintett. *Cmoll*

### POMMER, W. H.

*s* Op. 21. Quintett. *Dmoll* . . . .

### WOLF-FERRARI, E.

*s* Op. 6. Quintett. *Desdur* . . . .

## QUARTETTE

A. Für zwei Violinen, Viola u. Violoncell

### DAVIDOFF, C.

*m* Op. 38. Quartett. *Adur* . . . .

### GURLITT, C.

*m* Op. 152. Intermezzo. *Gdur* . . . .

## QUARTETTE

A. Für zwei Violinen, Viola u. Violoncell

### HERRMANN, W.

*m* Op. 100. Fünf Vortragstücke (Nr. 1. Valse lente. Nr. 2. Adagietto. Nr. 3. Intermezzo. Nr. 4. Volkslied. Nr. 5. Thema mit Variationen.)

### LANGE, S. de

*s* Op. 67. Quartett (Nr. 3). *Gmoll*

### NAWRATIL, K.

*m* Op. 21. Quartett. *Cmoll* . . . .

### PERLEA, J.

Op. 10. Quartett in vier Sätzen.

### STOCK, FR. A.

*s* Op. 6. Quartett. *Cmoll* . . . .

### WEISMANN, J.

*s* Op. 14. Quartett. *Fdur* . . . .

B. Für Klavier, Violine, Viola und Violoncell

### NAPRAVNIK, E.

*ss* Op. 42. Quatuor. *Amoll* . . . .

### SCHÜTT, ED.

*s* Op. 12. Quartett. *Fdur* . . . .

### SEITZ, FR.

*l* Op. 35. Quartett. *Gdur* . . . .

## TRIOS

für Klavier, Violine und Violoncell

### HÄSSLER, K.

*l* Op. 50. Kindertrio in 1 Satz . . . .

### HERRMANN, W.

*l* Op. 108. Leichtes und instrukt. Trio. *Cmoll*

*l* Op. 120. Fünf leichte Trios . . . .

### HINTON, A.

*s* Op. 21. Trio. *Dmoll* . . . .

### LANGE-MÜLLER, P. E.

*s* Op. 53. Trio. *Fdur* . . . .

### LAURISCHKUS, M.

*s* Op. 14. Walzer-Capricen . . . .

### NAPRAVNIK, E.

*s* Op. 62. Trio No. 2. *Dmoll* . . . .

### NAWRATIL, K.

*m* Op. 9. Trio. *Esdur* . . . .

*m* Op. 11. Zweites Trio. *Fdur* . . . .

### NÖLCK, AUG.

*m* Op. 189. Intermezzo. *Edur* . . . .

### PAUL, E.

*l* Op. 7. Trio in leichtem Stile. *Gdur*

*l* Op. 14. Trio. *Cdur* . . . .

### RIEMANN, H.

*s* Op. 47. Trio. *Edur* . . . .

### SCHÜTT, ED.

*ss* Op. 27. Trio. *Cmoll* . . . .

### TSCHAIKOWSKY, P.

*s* Op. 50. Trio. *Amoll*.

### WHELPLEY, A. V.

*s* Die Faune (Symphonische Tänze Nr. 1)

*m* Der See (The Lake). Irischer Barden-

gesang . . . .

## TRIOS

für Klavier, Violine und Violoncell

### WILSON, M. Op. 5. Aus meiner

Jugend. Miniaturen.

*l* Heft I (Nr. 1. Teddy-Bär schläft. Nr. 2.

Negerpuppen-Walzer. Nr. 3. Um den

Maibaum. Nr. 4. In der Spinnstube)

*l* Heft II (Nr. 5. Kätzchens Begräbnis.

Nr. 6. Liebeslied der Alpinerin. Nr. 7.

Parade der Zinnsoldaten. Nr. 8.

Eine kleine Teegesellschaft) . . . .

### WOLF-FERRARI, E.

*s* Op. 7. Trio. *Fisdur* . . . .

## DUOS

A. Für Violine und Klavier

### BUSONI, F. B.

*s* Op. 29. Sonate. *Edur* . . . .

### CUI, C.

*m* Petite Suite (Au crépuscule. Valse.

Scherzino. Romance. Sérénade. Finale)

### HAAS, J.

*s* Op. 21. Sonate. *Hmoll* . . . .

### HUNKE, J.

*s* Sonate. *Gmoll* . . . .

### IPPOLITOFF-IWANOFF, M. M.

*s* Op. 8. Sonate. *Adur* . . . .

### LONGO, A.

*m* Op. 33. Suite. *Adur*. Komplet . .

Einzel: Nr. 1. Preludio . . . .

Nr. 2. Intermezzo . . . .

Nr. 3. Finale . . . .

### MALLING, O.

*s* Op. 57. Sonate. *Gmoll* . . . .

*m* Op. 68. Bilder aus den vier Jahres-

zeiten. Suite nach dichterischen Mo-

tiven von Carl Ewald. Komplet

Einzel: I. Frühling . . . .

II. Sommer . . . .

III. Herbst . . . .

IV. Winter . . . .

### NAWRATIL, K.

*m* Op. 20. Sonate. *Fdur* . . . .

### POMMER, W. H.

*m* Op. 17. Sonate. *Amoll* . . . .

### SCHÜTT, ED.

*s* Op. 26. Sonate. *Gdur* . . . .

### WAGHALTER, I.

*s* Op. 5. Sonate. *Fmoll* . . . .

### WOLF-FERRARI, E.

*s* Op. 1. Sonate. *Gmoll* . . . .

*s* Op. 10. Sonate. *Amoll* . . . .

B. Für Violoncell und Klavier

### GIARDA, L. ST.

*s* Op. 23. Sonate. *Adur* . . . .

### HUBER, H.

*s* Op. 84. Pastoral-Sonate. 2. Sonate.

*Adur* . . . .

### LAURISCHKUS, M.

*ss* Op. 15. Walzer-Melodien . . . .

### NAPRAVNIK, E.

*s* Op. 36. 2me Suite. *Adur*. (1. Polo-

naise. 2. Scherzo. 3. Romance. 4. A

la russe) . . . .

### NICHOLL, H. W.

*s* Op. 13. Sonate. *Adur* . . . .

### ZENGER, M.

*m* Op. 90. Sonate. *Fdur* für Violoncell

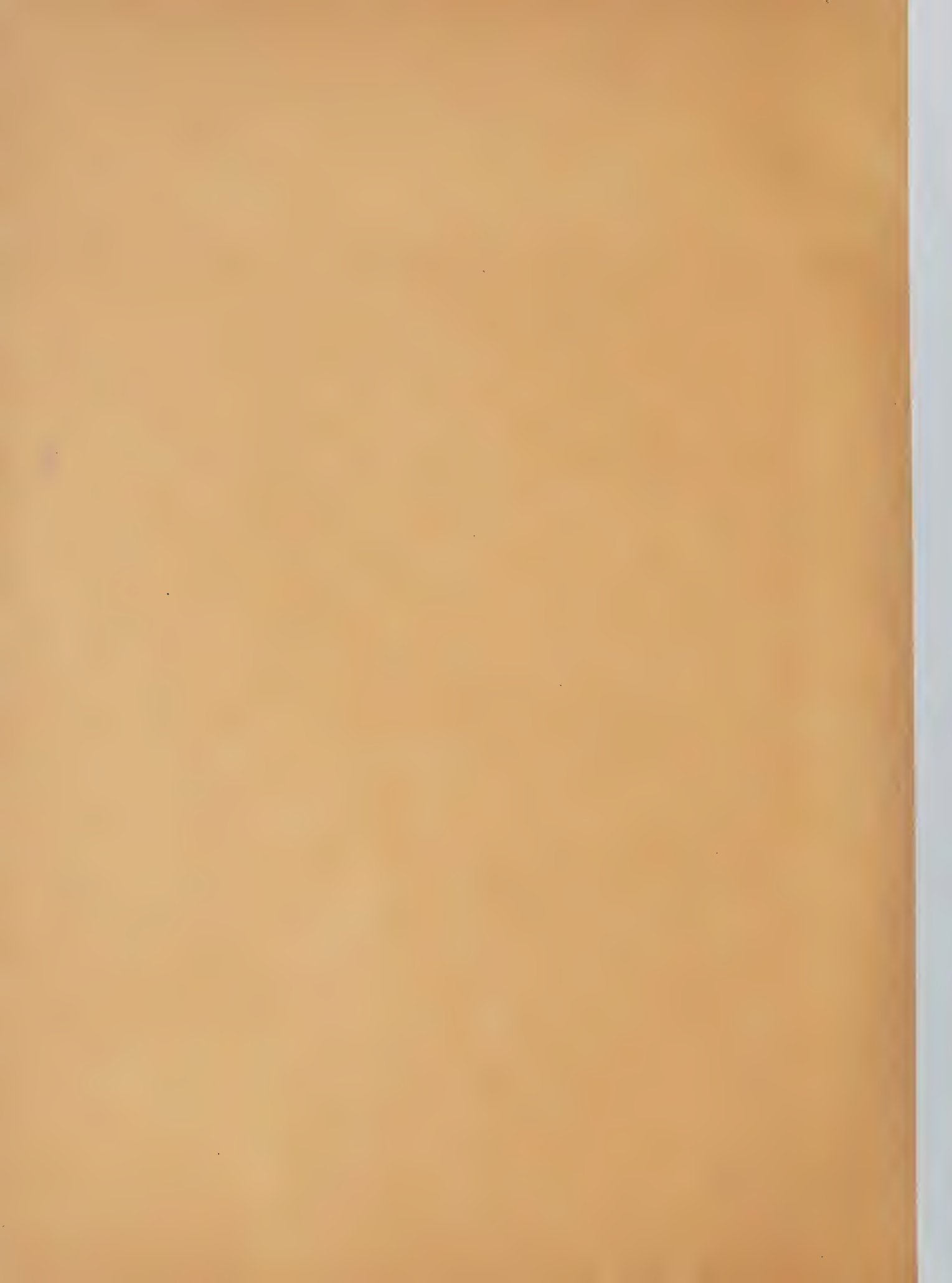
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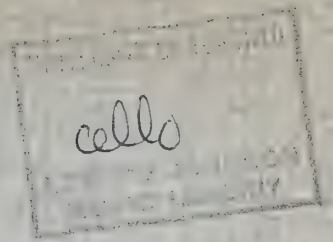




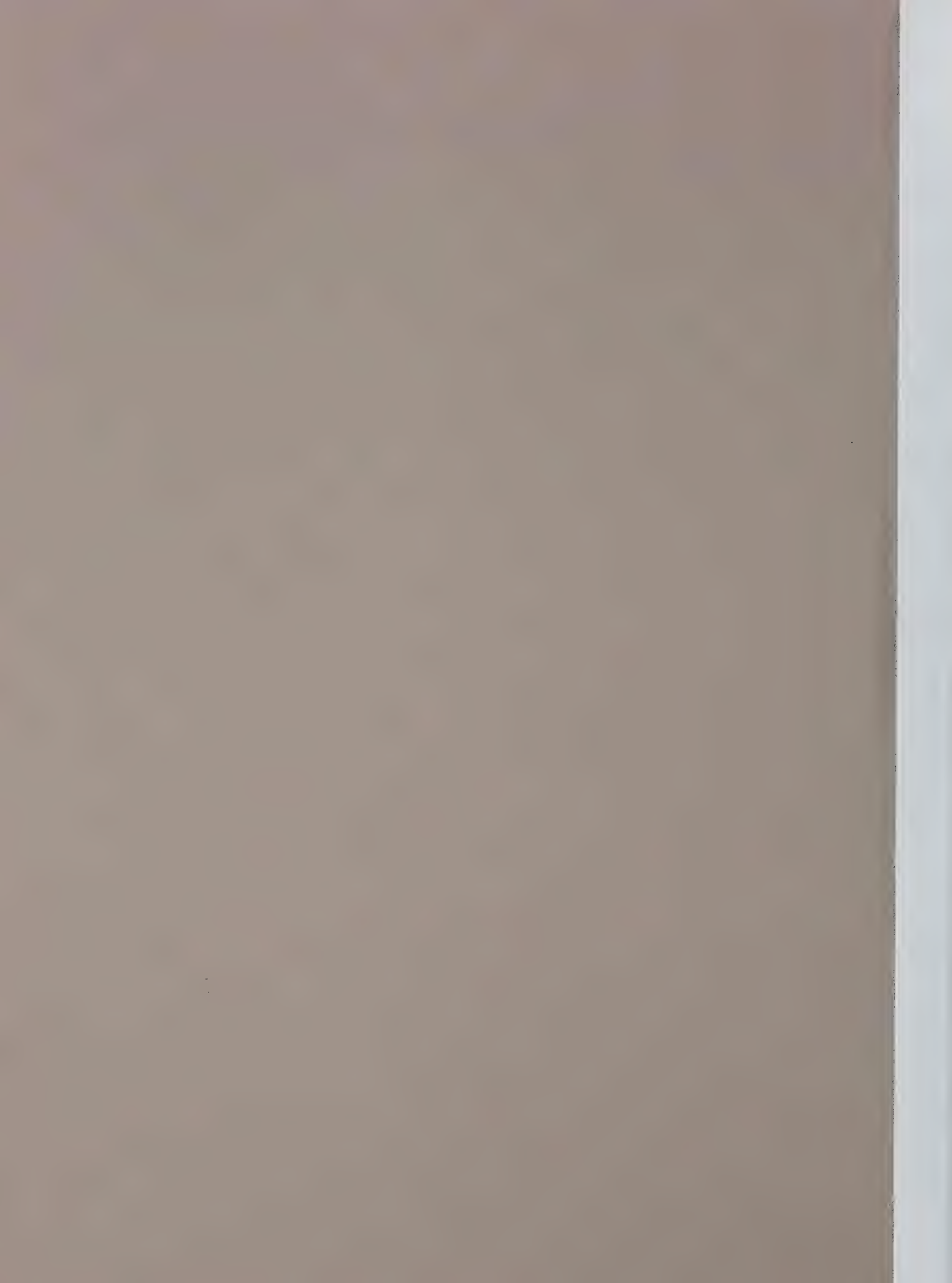












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# Quartett.

**Violoncell.**

Ernst von Dohnányi, Op. 15.



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# Quartett.

## Violoncell.

Ernst von Dohnányi, Op. 15.

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**Andante.** **Allegro.** (♩ = ♩ vorher)

**Adagio.** **rit.**

**Allegro.** **pizz.** **cresc.** **mf**

**arco** **pizz.** **cresc.**

**arco** **mf** **sfp** **cresc. sf**

**sf** **f**

**p cresc.** **f**

**ff** **mf**

**f** **mf**

# Violoncell.

3

Violoncell. musical score page 3. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a note value of a half note equal to the previous tempo (Andante). The score consists of ten staves of music. The first staff begins with a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. The second staff features a half note, a quarter note, and a half note. The third staff includes a half note, a quarter note, and a half note. The fourth staff is marked with a circled '2' and a half note. The fifth staff is marked with a half note. The sixth staff is marked with a half note. The seventh staff is marked with a half note. The eighth staff is marked with a half note. The ninth staff is marked with a half note. The tenth staff is marked with a half note and a circled '3'. The score includes various dynamic markings: *p*, *mp*, *cresc.*, *mf*, *f*, *dim.*, *pp*, *pizz.*, and *arco*. The score also includes a section marked '1' and a section marked '3'.

Andante. (♩ = ♩ vorher) (3)

arco

1

mf

p

f

pp



## Violoncell.

**Allegro.** ( $\text{♩} = \text{♩ vorher}$ )

**Adagio.** *rit.*

*f* *p* *mf* *f*

**Allegro.** *pizz.* *arco* *cresc.* *f*

*p* *pizz.* *arco* *cresc.*

④ *f* *p*

*cresc.*

*molto cresc.* *f* *p* *ff*

⑤ *sempre ff*

*fff* *dim.*

**Adagio.** **Allegro.** 1

*mf* *f* *p*

# Violoncell.

5

**Adagio.** **Allegro.pizz.**

*f* *mf* *p* *molto rit.* *pp* *cresc.* *p*

*arco* *pizz.* *arco*

*pp* *cresc.* *mf*

*sf* *cresc.* *f* *p cresc.*

*f* *ff espress.*

*f* *sfmf*

*p* *mp* *cresc.* *mf* *cresc.*

*f* *mf* *dim.* *p* *pizz.*

*pp* *mp*

*pp* *cresc.* *mf*

*mf* *p* *dim.*

**Andante.** ( $\text{♩} = \text{♩}$  vorher)

*arco* *pp* *mf* *p* *f*

**Poco più adagio.** *pizz.*

*p* *dim.* *pp* *pp*



## Violoncell.

Presto acciacato.

Violoncell musical score for "Presto acciacato." The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked "Presto acciacato." The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff ends with a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic, with a measure marked with a circled 9. The fifth staff begins with a crescendo (*cresc.*). The sixth staff includes a forte (*f*) dynamic and a piano (*p*) dynamic, with measures marked with circled 1, 2, 3, and 4. The seventh staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic, with measures marked with circled 5, 6, 7, 8, and 9, and a measure marked with a circled 10. The eighth staff includes a piano (*p*) dynamic and a forte (*f*) dynamic, with a measure marked with a circled 11. The ninth staff begins with a piano (*p*) dynamic. The tenth staff begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

## Violoncell.

Musical score for Violoncell, page 7. The score consists of ten staves of music in bass clef, key of B-flat major (two flats). The music features various dynamics, articulations, and fingerings.

- Staff 1: Starts with a forte (*f*) dynamic. Includes a triplet of eighth notes and a first ending bracket with measures 1, 2, and 3.
- Staff 2: Includes a crescendo (*cresc.*) and a forte (*f*) dynamic. Features a series of eighth notes and a first ending bracket.
- Staff 3: Includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. Features a series of eighth notes and a first ending bracket.
- Staff 4: Includes a first ending bracket and a circled 12.
- Staff 5: Includes a piano (*p*) dynamic.
- Staff 6: Includes a crescendo (*cresc.*) and a poco forte (*poco f*) dynamic.
- Staff 7: Includes a piano (*p*) dynamic.
- Staff 8: Includes a crescendo (*cresc.*) dynamic.
- Staff 9: Includes a forte (*f*), più forte (*più f*), and fortissimo (*ff*) dynamic.
- Staff 10: Includes a circled 13 and a 7-measure rest.



## Violoncell.

Listesso tempo. (♩ = ♩. vorher)

The score is written for Cello in 3/4 time, with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with the instruction *p senza espressione*. The second staff continues the melodic line. The third staff features a *pp* dynamic marking. The fourth staff includes a *p* dynamic marking. The fifth staff contains a *pizz.* (pizzicato) section followed by an *arco* (arco) section with a *mf* dynamic marking. The sixth staff ends with a *p* dynamic marking. The seventh staff begins with a *pizz.* section, followed by a measure marked with a '1' and a repeat sign, then a circled '14' indicating a measure repeat, and finally an *arco* section. The eighth staff features a *f* (forte) dynamic marking. The ninth staff includes *f* and *ff* (fortissimo) dynamic markings. The tenth staff begins with a *pizz.* section and ends with a *p* dynamic marking.

## Violoncell.

Musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is in bass clef, 3/4 time, and B-flat major. It features a single melodic line with various dynamics and articulations. The score is divided into two systems. The first system includes measures 1-14, with a key signature change to B-flat major at measure 10. The second system includes measures 15-22, with a key signature change to B-flat major at measure 18. The score is marked with "dim.", "arco", "pizz.", "poco f", "f", "ff", "p", "cresc.", and "più f". The tempo is marked "Allegretto".



## Violoncell.

Violoncell musical score, measures 1-17. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of a continuous melodic line with various dynamics and articulations.

Measures 1-17:

- Measure 1: *p*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*
- Measure 7: *p*
- Measure 8: *p*
- Measure 9: *p*
- Measure 10: *p*
- Measure 11: *p*
- Measure 12: *p*
- Measure 13: *p*
- Measure 14: *p*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*

Measures 18-24:

- Measure 18: *cresc.*
- Measure 19: *cresc.*
- Measure 20: *cresc.*
- Measure 21: *cresc.*
- Measure 22: *cresc.*
- Measure 23: *cresc.*
- Measure 24: *cresc.*

Measures 25-31:

- Measure 25: *mp*
- Measure 26: *mp*
- Measure 27: *mp*
- Measure 28: *mp*
- Measure 29: *mp*
- Measure 30: *mp*
- Measure 31: *mp*

Measures 32-38:

- Measure 32: *f*
- Measure 33: *f*
- Measure 34: *f*
- Measure 35: *f*
- Measure 36: *f*
- Measure 37: *f*
- Measure 38: *f*

Measures 39-45:

- Measure 39: *p*
- Measure 40: *p*
- Measure 41: *p*
- Measure 42: *p*
- Measure 43: *p*
- Measure 44: *p*
- Measure 45: *p*

Measures 46-52:

- Measure 46: *cresc.*
- Measure 47: *cresc.*
- Measure 48: *cresc.*
- Measure 49: *cresc.*
- Measure 50: *cresc.*
- Measure 51: *cresc.*
- Measure 52: *cresc.*

Measures 53-59:

- Measure 53: *f*
- Measure 54: *f*
- Measure 55: *f*
- Measure 56: *f*
- Measure 57: *f*
- Measure 58: *f*
- Measure 59: *f*

Measures 60-66:

- Measure 60: *p*
- Measure 61: *p*
- Measure 62: *p*
- Measure 63: *p*
- Measure 64: *p*
- Measure 65: *p*
- Measure 66: *p*

Measures 67-73:

- Measure 67: *cresc.*
- Measure 68: *cresc.*
- Measure 69: *cresc.*
- Measure 70: *cresc.*
- Measure 71: *cresc.*
- Measure 72: *cresc.*
- Measure 73: *cresc.*

Measures 74-80:

- Measure 74: *f*
- Measure 75: *f*
- Measure 76: *f*
- Measure 77: *f*
- Measure 78: *f*
- Measure 79: *f*
- Measure 80: *f*

Measures 81-87:

- Measure 81: *p*
- Measure 82: *p*
- Measure 83: *p*
- Measure 84: *p*
- Measure 85: *p*
- Measure 86: *p*
- Measure 87: *p*

Measures 88-94:

- Measure 88: *cresc.*
- Measure 89: *cresc.*
- Measure 90: *cresc.*
- Measure 91: *cresc.*
- Measure 92: *cresc.*
- Measure 93: *cresc.*
- Measure 94: *cresc.*

Measures 95-101:

- Measure 95: *f*
- Measure 96: *f*
- Measure 97: *f*
- Measure 98: *f*
- Measure 99: *f*
- Measure 100: *f*
- Measure 101: *f*

Measures 102-108:

- Measure 102: *p*
- Measure 103: *p*
- Measure 104: *p*
- Measure 105: *p*
- Measure 106: *p*
- Measure 107: *p*
- Measure 108: *p*

Measures 109-115:

- Measure 109: *cresc.*
- Measure 110: *cresc.*
- Measure 111: *cresc.*
- Measure 112: *cresc.*
- Measure 113: *cresc.*
- Measure 114: *cresc.*
- Measure 115: *cresc.*

Measures 116-122:

- Measure 116: *f*
- Measure 117: *f*
- Measure 118: *f*
- Measure 119: *f*
- Measure 120: *f*
- Measure 121: *f*
- Measure 122: *f*

Measures 123-129:

- Measure 123: *p*
- Measure 124: *p*
- Measure 125: *p*
- Measure 126: *p*
- Measure 127: *p*
- Measure 128: *p*
- Measure 129: *p*

Measures 130-136:

- Measure 130: *cresc.*
- Measure 131: *cresc.*
- Measure 132: *cresc.*
- Measure 133: *cresc.*
- Measure 134: *cresc.*
- Measure 135: *cresc.*
- Measure 136: *cresc.*

Measures 137-143:

- Measure 137: *f*
- Measure 138: *f*
- Measure 139: *f*
- Measure 140: *f*
- Measure 141: *f*
- Measure 142: *f*
- Measure 143: *f*

Measures 144-150:

- Measure 144: *p*
- Measure 145: *p*
- Measure 146: *p*
- Measure 147: *p*
- Measure 148: *p*
- Measure 149: *p*
- Measure 150: *p*

Measures 151-157:

- Measure 151: *cresc.*
- Measure 152: *cresc.*
- Measure 153: *cresc.*
- Measure 154: *cresc.*
- Measure 155: *cresc.*
- Measure 156: *cresc.*
- Measure 157: *cresc.*

Measures 158-164:

- Measure 158: *f*
- Measure 159: *f*
- Measure 160: *f*
- Measure 161: *f*
- Measure 162: *f*
- Measure 163: *f*
- Measure 164: *f*

Measures 165-171:

- Measure 165: *p*
- Measure 166: *p*
- Measure 167: *p*
- Measure 168: *p*
- Measure 169: *p*
- Measure 170: *p*
- Measure 171: *p*

Measures 172-178:

- Measure 172: *cresc.*
- Measure 173: *cresc.*
- Measure 174: *cresc.*
- Measure 175: *cresc.*
- Measure 176: *cresc.*
- Measure 177: *cresc.*
- Measure 178: *cresc.*

Measures 179-185:

- Measure 179: *f*
- Measure 180: *f*
- Measure 181: *f*
- Measure 182: *f*
- Measure 183: *f*
- Measure 184: *f*
- Measure 185: *f*

Measures 186-192:

- Measure 186: *p*
- Measure 187: *p*
- Measure 188: *p*
- Measure 189: *p*
- Measure 190: *p*
- Measure 191: *p*
- Measure 192: *p*

Measures 193-199:

- Measure 193: *cresc.*
- Measure 194: *cresc.*
- Measure 195: *cresc.*
- Measure 196: *cresc.*
- Measure 197: *cresc.*
- Measure 198: *cresc.*
- Measure 199: *cresc.*

Measures 200-206:

- Measure 200: *f*
- Measure 201: *f*
- Measure 202: *f*
- Measure 203: *f*
- Measure 204: *f*
- Measure 205: *f*
- Measure 206: *f*

Measures 207-213:

- Measure 207: *p*
- Measure 208: *p*
- Measure 209: *p*
- Measure 210: *p*
- Measure 211: *p*
- Measure 212: *p*
- Measure 213: *p*

Measures 214-220:

- Measure 214: *cresc.*
- Measure 215: *cresc.*
- Measure 216: *cresc.*
- Measure 217: *cresc.*
- Measure 218: *cresc.*
- Measure 219: *cresc.*
- Measure 220: *cresc.*

Measures 221-227:

- Measure 221: *f*
- Measure 222: *f*
- Measure 223: *f*
- Measure 224: *f*
- Measure 225: *f*
- Measure 226: *f*
- Measure 227: *f*

Measures 228-234:

- Measure 228: *p*
- Measure 229: *p*
- Measure 230: *p*
- Measure 231: *p*
- Measure 232: *p*
- Measure 233: *p*
- Measure 234: *p*

Measures 235-241:

- Measure 235: *cresc.*
- Measure 236: *cresc.*
- Measure 237: *cresc.*
- Measure 238: *cresc.*
- Measure 239: *cresc.*
- Measure 240: *cresc.*
- Measure 241: *cresc.*

Measures 242-248:

- Measure 242: *f*
- Measure 243: *f*
- Measure 244: *f*
- Measure 245: *f*
- Measure 246: *f*
- Measure 247: *f*
- Measure 248: *f*

Measures 249-255:

- Measure 249: *p*
- Measure 250: *p*
- Measure 251: *p*
- Measure 252: *p*
- Measure 253: *p*
- Measure 254: *p*
- Measure 255: *p*

Measures 256-262:

- Measure 256: *cresc.*
- Measure 257: *cresc.*
- Measure 258: *cresc.*
- Measure 259: *cresc.*
- Measure 260: *cresc.*
- Measure 261: *cresc.*
- Measure 262: *cresc.*

Measures 263-269:

- Measure 263: *f*
- Measure 264: *f*
- Measure 265: *f*
- Measure 266: *f*
- Measure 267: *f*
- Measure 268: *f*
- Measure 269: *f*

Measures 270-276:

- Measure 270: *p*
- Measure 271: *p*
- Measure 272: *p*
- Measure 273: *p*
- Measure 274: *p*
- Measure 275: *p*
- Measure 276: *p*

Measures 277-283:

- Measure 277: *cresc.*
- Measure 278: *cresc.*
- Measure 279: *cresc.*
- Measure 280: *cresc.*
- Measure 281: *cresc.*
- Measure 282: *cresc.*
- Measure 283: *cresc.*

Measures 284-290:

- Measure 284: *f*
- Measure 285: *f*
- Measure 286: *f*
- Measure 287: *f*
- Measure 288: *f*
- Measure 289: *f*
- Measure 290: *f*

Measures 291-297:

- Measure 291: *p*
- Measure 292: *p*
- Measure 293: *p*
- Measure 294: *p*
- Measure 295: *p*
- Measure 296: *p*
- Measure 297: *p*

Measures 298-304:

- Measure 298: *cresc.*
- Measure 299: *cresc.*
- Measure 300: *cresc.*
- Measure 301: *cresc.*
- Measure 302: *cresc.*
- Measure 303: *cresc.*
- Measure 304: *cresc.*

Measures 305-311:

- Measure 305: *f*
- Measure 306: *f*
- Measure 307: *f*
- Measure 308: *f*
- Measure 309: *f*
- Measure 310: *f*
- Measure 311: *f*

Measures 312-318:

- Measure 312: *p*
- Measure 313: *p*
- Measure 314: *p*
- Measure 315: *p*
- Measure 316: *p*
- Measure 317: *p*
- Measure 318: *p*

Measures 319-325:

- Measure 319: *cresc.*
- Measure 320: *cresc.*
- Measure 321: *cresc.*
- Measure 322: *cresc.*
- Measure 323: *cresc.*
- Measure 324: *cresc.*
- Measure 325: *cresc.*

Measures 326-332:

- Measure 326: *f*
- Measure 327: *f*
- Measure 328: *f*
- Measure 329: *f*
- Measure 330: *f*
- Measure 331: *f*
- Measure 332: *f*

Measures 333-339:

- Measure 333: *p*
- Measure 334: *p*
- Measure 335: *p*
- Measure 336: *p*
- Measure 337: *p*
- Measure 338: *p*
- Measure 339: *p*

Measures 340-346:

- Measure 340: *cresc.*
- Measure 341: *cresc.*
- Measure 342: *cresc.*
- Measure 343: *cresc.*
- Measure 344: *cresc.*
- Measure 345: *cresc.*
- Measure 346: *cresc.*

Measures 347-353:

- Measure 347: *f*
- Measure 348: *f*
- Measure 349: *f*
- Measure 350: *f*
- Measure 351: *f*
- Measure 352: *f*
- Measure 353: *f*

Measures 354-360:

- Measure 354: *p*
- Measure 355: *p*
- Measure 356: *p*
- Measure 357: *p*
- Measure 358: *p*
- Measure 359: *p*
- Measure 360: *p*

Measures 361-367:

- Measure 361: *cresc.*
- Measure 362: *cresc.*
- Measure 363: *cresc.*
- Measure 364: *cresc.*
- Measure 365: *cresc.*
- Measure 366: *cresc.*
- Measure 367: *cresc.*

Measures 368-374:

- Measure 368: *f*
- Measure 369: *f*
- Measure 370: *f*
- Measure 371: *f*
- Measure 372: *f*
- Measure 373: *f*
- Measure 374: *f*

Measures 375-381:

- Measure 375: *p*
- Measure 376: *p*
- Measure 377: *p*
- Measure 378: *p*
- Measure 379: *p*
- Measure 380: *p*
- Measure 381: *p*

Measures 382-388:

- Measure 382: *cresc.*
- Measure 383: *cresc.*
- Measure 384: *cresc.*
- Measure 385: *cresc.*
- Measure 386: *cresc.*
- Measure 387: *cresc.*
- Measure 388: *cresc.*

Measures 389-395:

- Measure 389: *f*
- Measure 390: *f*
- Measure 391: *f*
- Measure 392: *f*
- Measure 393: *f*
- Measure 394: *f*
- Measure 395: *f*

Measures 396-402:

- Measure 396: *p*
- Measure 397: *p*
- Measure 398: *p*
- Measure 399: *p*
- Measure 400: *p*
- Measure 401: *p*
- Measure 402: *p*

Measures 403-409:

- Measure 403: *cresc.*
- Measure 404: *cresc.*
- Measure 405: *cresc.*
- Measure 406: *cresc.*
- Measure 407: *cresc.*
- Measure 408: *cresc.*
- Measure 409: *cresc.*

Measures 410-416:

- Measure 410: *f*
- Measure 411: *f*
- Measure 412: *f*
- Measure 413: *f*
- Measure 414: *f*
- Measure 415: *f*
- Measure 416: *f*

Measures 417-423:

- Measure 417: *p*
- Measure 418: *p*
- Measure 419: *p*
- Measure 420: *p*
- Measure 421: *p*
- Measure 422: *p*
- Measure 423: *p*

Measures 424-430:

- Measure 424: *cresc.*
- Measure 425: *cresc.*
- Measure 426: *cresc.*
- Measure 427: *cresc.*
- Measure 428: *cresc.*
- Measure 429: *cresc.*
- Measure 430: *cresc.*

Measures 431-437:

- Measure 431: *f*
- Measure 432: *f*
- Measure 433: *f*
- Measure 434: *f*
- Measure 435: *f*
- Measure 436: *f*
- Measure 437: *f*

Measures 438-444:

- Measure 438: *p*
- Measure 439: *p*
- Measure 440: *p*
- Measure 441: *p*
- Measure 442: *p*
- Measure 443: *p*
- Measure 444: *p*

Measures 445-451:

- Measure 445: *cresc.*
- Measure 446: *cresc.*
- Measure 447: *cresc.*
- Measure 448: *cresc.*
- Measure 449: *cresc.*
- Measure 450: *cresc.*
- Measure 451: *cresc.*

Measures 452-458:

- Measure 452: *f*
- Measure 453: *f*
- Measure 454: *f*
- Measure 455: *f*
- Measure 456: *f*
- Measure 457: *f*
- Measure 458: *f*

Measures 459-465:

- Measure 459: *p*
- Measure 460: *p*
- Measure 461: *p*
- Measure 462: *p*
- Measure 463: *p*
- Measure 464: *p*
- Measure 465: *p*

Measures 466-472:

- Measure 466: *cresc.*
- Measure 467: *cresc.*
- Measure 468: *cresc.*
- Measure 469: *cresc.*
- Measure 470: *cresc.*
- Measure 471: *cresc.*
- Measure 472: *cresc.*

Measures 473-479:

- Measure 473: *f*
- Measure 474: *f*
- Measure 475: *f*
- Measure 476: *f*
- Measure 477: *f*
- Measure 478: *f*
- Measure 479: *f*

Measures 480-486:

- Measure 480: *p*
- Measure 481: *p*
- Measure 482: *p*
- Measure 483: *p*
- Measure 484: *p*
- Measure 485: *p*
- Measure 486: *p*

Measures 487-493:

- Measure 487: *cresc.*
- Measure 488: *cresc.*
- Measure 489: *cresc.*
- Measure 490: *cresc.*
- Measure 491: *cresc.*
- Measure 492: *cresc.*
- Measure 493: *cresc.*

Measures 494-500:

- Measure 494: *f*
- Measure 495: *f*
- Measure 496: *f*
- Measure 497: *f*
- Measure 498: *f*
- Measure 499: *f*
- Measure 500: *f*

Measures 501-507:

- Measure 501: *p*
- Measure 502: *p*
- Measure 503: *p*
- Measure 504: *p*
- Measure 505: *p*
- Measure 506: *p*
- Measure 507: *p*

Measures 508-514:

- Measure 508: *cresc.*
- Measure 509: *cresc.*
- Measure 510: *cresc.*
- Measure 511: *cresc.*
- Measure 512: *cresc.*
- Measure 513: *cresc.*
- Measure 514: *cresc.*

Measures 515-521:

- Measure 515: *f*
- Measure 516: *f*
- Measure 517: *f*
- Measure 518: *f*
- Measure 519: *f*
- Measure 520: *f*
- Measure 521: *f*

Measures 522-528:

- Measure 522: *p*
- Measure 523: *p*
- Measure 524: *p*
- Measure 525: *p*
- Measure 526: *p*
- Measure 527: *p*
- Measure 528: *p*

Measures 529-535:

- Measure 529: *cresc.*
- Measure 530: *cresc.*
- Measure 531: *cresc.*
- Measure 532: *cresc.*
- Measure 533: *cresc.*
- Measure 534: *cresc.*
- Measure 535: *cresc.*

Measures 536-542:

- Measure 536: *f*
- Measure 537: *f*
- Measure 538: *f*
- Measure 539: *f*
- Measure 540: *f*
- Measure 541: *f*
- Measure 542: *f*

Measures 543-549:

- Measure 543: *p*
- Measure 544: *p*
- Measure 545: *p*
- Measure 546: *p*
- Measure 547: *p*
- Measure 548: *p*
- Measure 549: *p*

Measures 550-556:

- Measure 550: *cresc.*
- Measure 551: *cresc.*
- Measure 552: *cresc.*
- Measure 553: *cresc.*
- Measure 554: *cresc.*
- Measure 555: *cresc.*
- Measure 556: *cresc.*

Measures 557-563:

- Measure 557: *f*
- Measure 558: *f*
- Measure 559: *f*
- Measure 560: *f*
- Measure 561: *f*
- Measure 562: *f*
- Measure 563: *f*

Measures 564-570:

- Measure 564: *p*
- Measure 565: *p*
- Measure 566: *p*
- Measure 567: *p*
- Measure 568: *p*
- Measure 569: *p*
- Measure 570: *p*

Measures 571-577:

- Measure 571: *cresc.*
- Measure 572: *cresc.*
- Measure 573: *cresc.*
- Measure 574: *cresc.*
- Measure 575: *cresc.*
- Measure 576: *cresc.*
- Measure 577: *cresc.*

Measures 578-584:

- Measure 578: *f*
- Measure 579: *f*
- Measure 580: *f*
- Measure 581: *f*
- Measure 582: *f*
- Measure 583: *f*
- Measure 584: *f*

Measures 585-591:

- Measure 585: *p*
- Measure 586: *p*
- Measure 587: *p*
- Measure 588: *p*
- Measure 589: *p*
- Measure 590: *p*
- Measure 591: *p*

Measures 592-598:

- Measure 592: *cresc.*
- Measure 593: *cresc.*
- Measure 594: *cresc.*
- Measure 595: *cresc.*
- Measure 596: *cresc.*
- Measure 597: *cresc.*
- Measure 598: *cresc.*

Measures 599-605:

- Measure 599: *f*
- Measure 600: *f*
- Measure 601: *f*
- Measure 602: *f*
- Measure 603: *f*
- Measure 604: *f*
- Measure 605: *f*

Measures 606-612:

- Measure 606: *p*
- Measure 607: *p*
- Measure 608: *p*
- Measure 609: *p*
- Measure 610: *p*
- Measure 611: *p*
- Measure 612: *p*

Measures 613-619:

- Measure 613: *cresc.*
- Measure 614: *cresc.*
- Measure 615: *cresc.*
- Measure 616: *cresc.*
- Measure 617: *cresc.*
- Measure 618: *cresc.*
- Measure 619: *cresc.*

Measures 620-626:

- Measure 620: *f*
- Measure 621: *f*
- Measure 622: *f*
- Measure 623: *f*
- Measure 624: *f*
- Measure 625: *f*
- Measure 626: *f*

Measures 627-633:

- Measure 627: *p*
- Measure 628: *p*
- Measure 629: *p*
- Measure 630: *p*
- Measure 631: *p*
- Measure 632: *p*
- Measure 633: *p*

Measures 634-640:

- Measure 634: *cresc.*
- Measure 635: *cresc.*
- Measure 636: *cresc.*
- Measure 637: *cresc.*
- Measure 638: *cresc.*
- Measure 639: *cresc.*</

# Violoncelli.

11

Violoncelli musical score, page 11. The score consists of ten staves of music in 3/4 time, key of B-flat major. The first staff has dynamics *più f* and *ff*. The fourth staff is marked with a circled **18** and *sempre ff*. The sixth staff also has *sempre ff*. The final staff has a first ending bracket labeled **1**.



## Violoncell.

**Molto adagio.**

First system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of three staves of music in bass clef, 6/8 time, with a key signature of three sharps (F#, C#, G#). The first staff begins with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic, and then a forte (*f*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and a pianissimo (*pp*) dynamic. The third staff starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The system is marked with measure numbers 18 and 19.

20 Poco meno adagio.

*cresc. e un pochettino accel.*

*cresc. e un pochettino accel.*

The second system of the musical score for 'L'Espresso' consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#). The first staff continues from the previous system with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *f*. It then features a series of eighth notes with dynamic markings *f*, *dim.*, and *p*. The second staff begins with a *poco rit.* marking and a circled measure number 21, followed by *a tempo*. It contains a variety of rhythmic patterns including eighth and sixteenth notes, with dynamic markings *p*, *sf*, *dim.*, and *pp*. The system concludes with the instruction *Animato (Allegro più mosso)*.

*poco rit.*

②① *a tempo*

**Animato** (molto più mosso).

[illegible]

12320

## 13

[illegible]



## Violoncell.

Tempo I.

*pizz.* *poco accel.* *rit.* (25) *a tempo* *pizz.*

*pp* 2 1 *p*

*mf* *p* *mf*

(26) *arco* *pizz.*

*pp* *p* *mf*

*pp* *cresc.* *mf*

(27) *Poco meno adagio.* *arco*

*p* *pp* *cresc. e un pochettino accel.*

*f*

*f* *f* *dim.* *p* *poco f*

*poco rit.* (28) *a tempo*

*p* *p* *dim.* *pp* *pp*

*Andante* (♩ ungefähr = ♩ vorher).

*pp* *smorz.* *ppp* *pp* *cresc.*

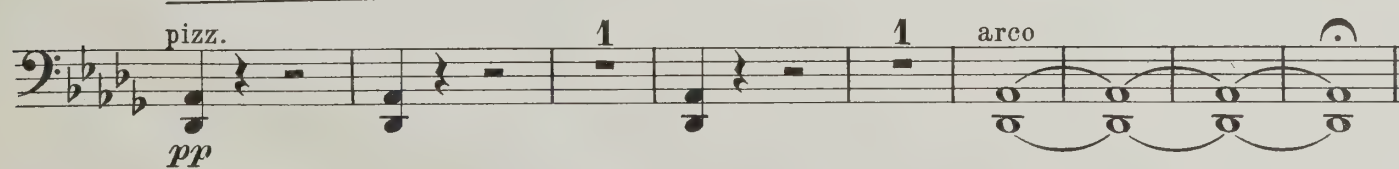
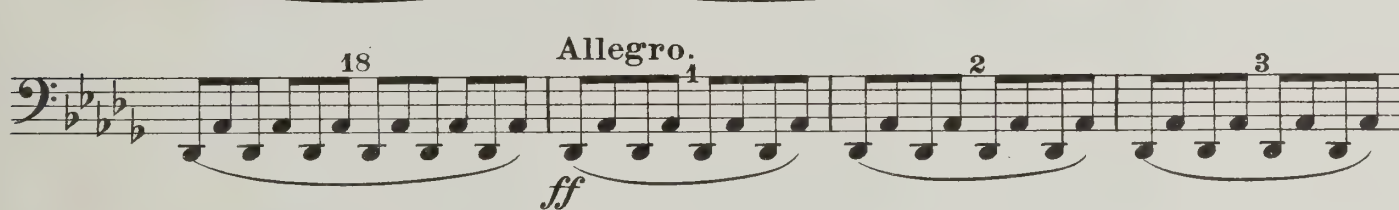
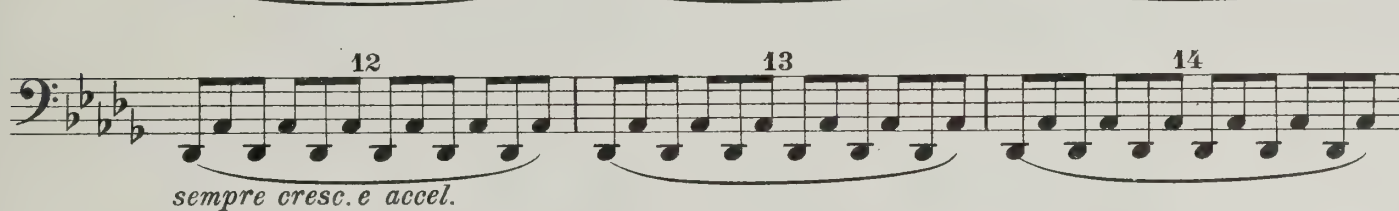
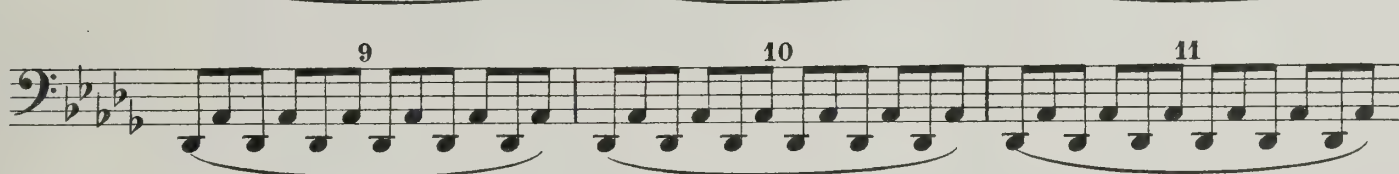
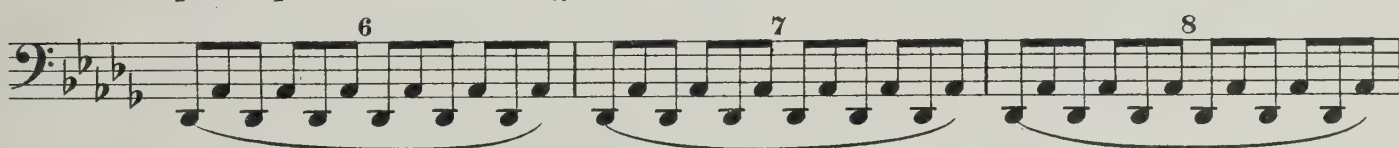
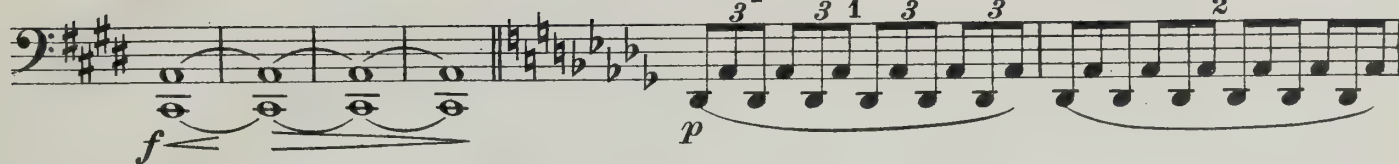
1 2 3 4 5 6 (29)

*f* *p* *pp* *cresc.*

# Violoncell.

15

Poco più mosso.





# ALWIN SCHROEDER

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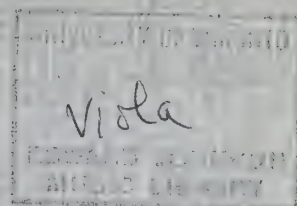
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# Quartett.

**Viola.**

Ernst von Dohnányi, Op. 15.

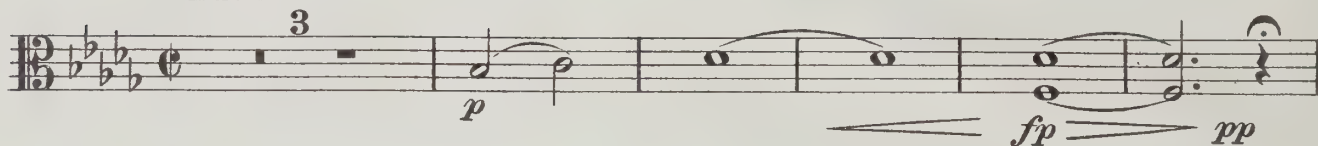


# Quartett.

## Viola.

Ernst von Dohnányi, Op. 15.

Andante.

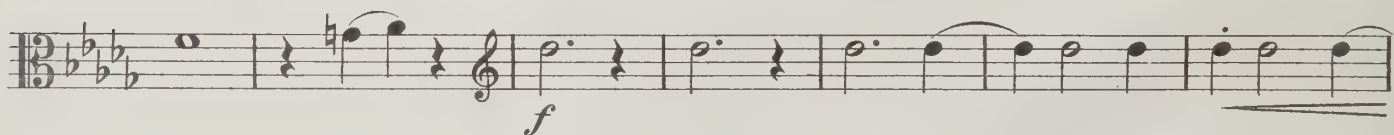
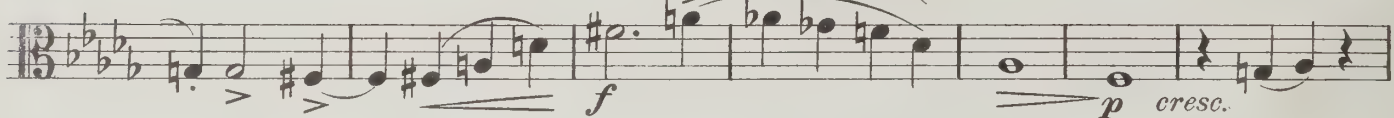
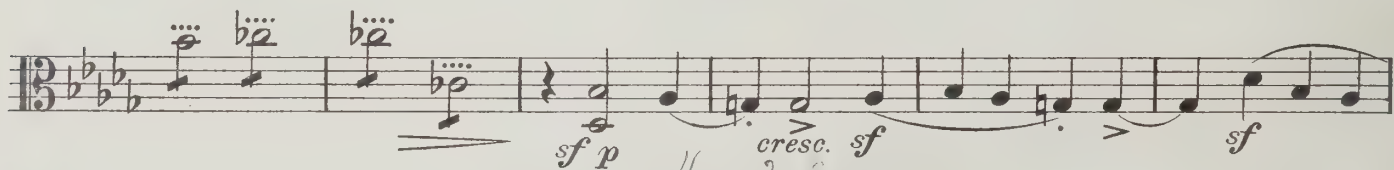


Allegro. (♩ = ♩ vorher)



Adagio.

Allegro.



# Viola.

3

Musical score for Viola, measures 1-24. The score is in 3/4 time with a key signature of three flats. It features various musical notations including triplets, slurs, and dynamic markings.

Measures 1-4: First system, featuring triplets and a forte (*f*) dynamic.

Measures 5-8: Second system, featuring triplets, a piano (*p*) dynamic, a crescendo (*cresc.*), and a mezzo-forte (*mf*) dynamic.

Measures 9-12: Third system, featuring triplets, a mezzo-piano (*mp*) dynamic, a crescendo (*cresc.*), and an *espress.* (espressivo) marking with a mezzo-forte (*mf*) dynamic.

Measures 13-16: Fourth system, featuring a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.

Measures 17-20: Fifth system, featuring a *dim.* (diminuendo) marking and a piano (*p*) dynamic.

Measures 21-24: Sixth system, marked with a circled 2, featuring a piano-piano (*pp*) dynamic and a mezzo-piano (*mp*) dynamic.

Measures 25-28: Seventh system, featuring a piano-piano (*pp*) dynamic, a crescendo (*cresc.*), and a mezzo-forte (*mf*) dynamic.

Measures 29-32: Eighth system, featuring a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a *dim.* (diminuendo) marking.

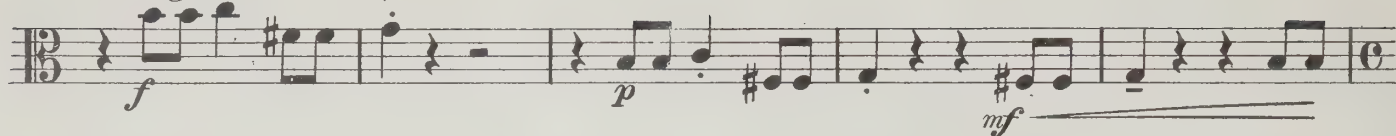
Measures 33-36: Ninth system, marked *Andante.* (♩ = ♩ vorher), featuring a piano-piano (*pp*) dynamic and a mezzo-forte (*mf*) dynamic.

Measures 37-40: Tenth system, marked with a circled 3, featuring a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano-piano (*pp*) dynamic.



## Viola.

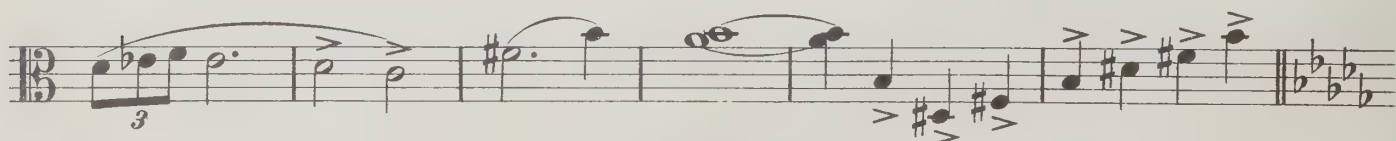
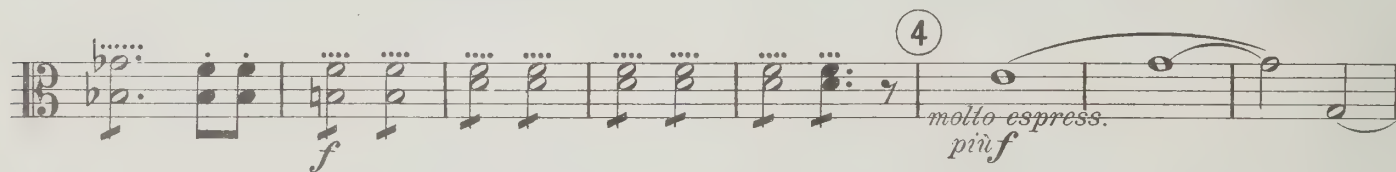
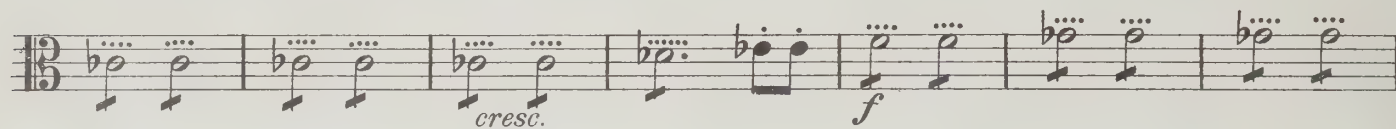
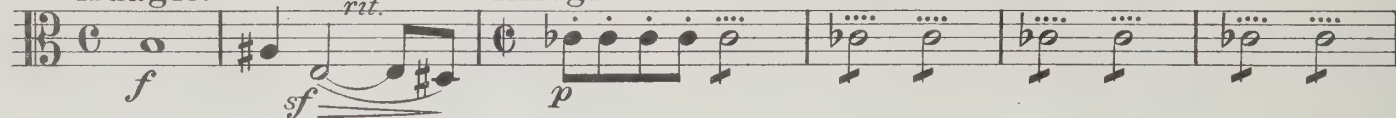
Allegro. (♩ = ♩ vorher)



Adagio.

rit.

Allegro.



## Viola.

⑤

*fff*

*dim.*

*Adagio.*

*mf*

*Allegro.*

*f* *sf* *p*

*Adagio.*

*f* *sf* *p*

*molto rit.* *Allegro.*

*pp*

*cresc.* *p*

⑥

*pp* *cresc.* *mf*

*sf* *cresc. sf* *sf*

*f* *p cresc.*

*f* *1*



## Viola.

⑦

*ff>f* *mf* *f* *p* *cresc.* *mp* *cresc.* *espr.* *mf* *f* *mf* *dim.* *p*

⑧

*pp* *mp* *pp* *cresc.* *mf* *espress.* *mf* *p* *dim.*

Andante. (♩ = ♩ vorher)

*pp* *mf* *p*

1

Poco più adagio.

*f* *p* *dim.*

pizz.

2

*pp* *pp*

# Viola.

7

Presto acciacato.

12

Cello

*f* *p* *f* *f* *p* *mf*

*cresc.* *f* *p*

*cresc.*

10 *f*

*più f*

*f* *p* *f* *p* *f*

11 *f* *p* *mf* *cresc.*

*f* *p*

*cresc.* *f*

*ff*

2

*sf* *p*



## Viola.

(12)

2

*p*

*cresc.*

*poco f*

*dim.*

*p*

*cresc.*

*f*

*più f*

*ff*

(13)

1

3

L'istesso tempo. (♩ = ♩. vorher)

*p*

*pp*

*pizz.*

*p*

*mf*

12320



## Viola.

The score for the Viola part consists of 17 measures. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The dynamics and articulation are as follows:

- Measure 1: *p* (piano), followed by a half rest.
- Measure 2: *sf pp* (sforzando piano), marked with a '2' above the staff.
- Measure 3: *cresc.* (crescendo), marked with a '2' above the staff.
- Measure 4: *f* (forte), marked with a '4' above the staff.
- Measure 5: *f* (forte), marked with a '4' above the staff.
- Measure 6: *f* (forte), marked with a '4' above the staff.
- Measure 7: *f* (forte), marked with a '4' above the staff.
- Measure 8: *f* (forte), marked with a '4' above the staff.
- Measure 9: *f* (forte), marked with a '4' above the staff.
- Measure 10: *f* (forte), marked with a '4' above the staff.
- Measure 11: *f* (forte), marked with a '4' above the staff.
- Measure 12: *f* (forte), marked with a '4' above the staff.
- Measure 13: *f* (forte), marked with a '4' above the staff.
- Measure 14: *f* (forte), marked with a '4' above the staff.
- Measure 15: *f* (forte), marked with a '4' above the staff.
- Measure 16: *f* (forte), marked with a '4' above the staff.
- Measure 17: *f* (forte), marked with a '4' above the staff.

# Viola.

11

18

*sempre ff*

*sempre ff*



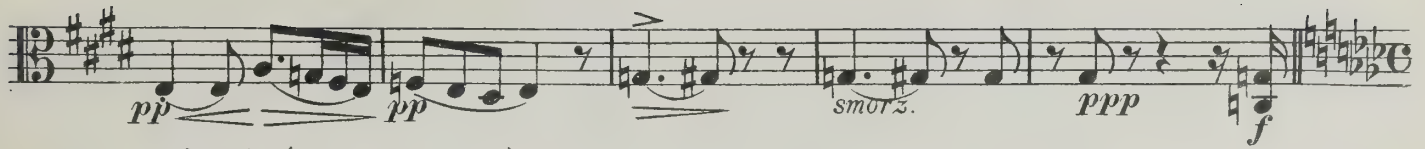
## Viola.

Molto adagio.

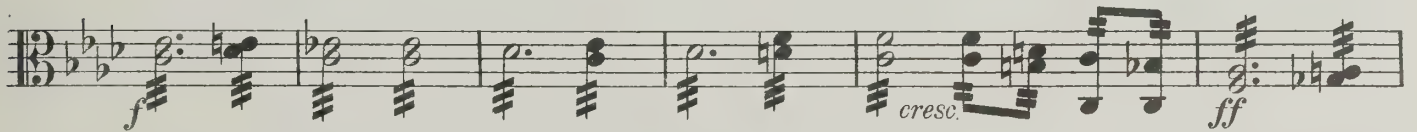
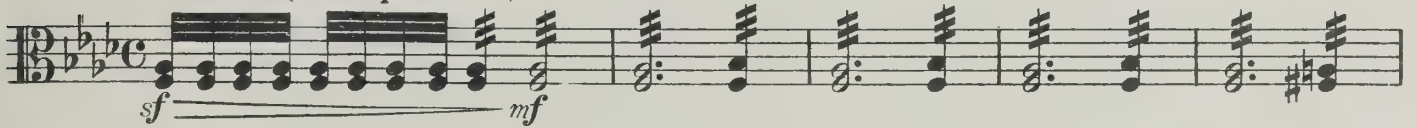
Measures 15-19 of the Viola part, marked *Molto adagio*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music features a melodic line with various dynamics: *p*, *sf*, *f*, *pp*, and *mf*. A crescendo is indicated between measures 17 and 18.

Measures 20-21 of the Viola part, marked *Poco meno adagio*. The key signature remains three sharps and the time signature is 3/8. The music includes triplets and a section marked *cresc. e un pochettino accel.*. Dynamics include *mf*, *p*, *f*, and *dim.*.

Measure 22 of the Viola part, marked *a tempo*. The key signature is three sharps and the time signature is 3/8. The music begins with a *poco rit.* marking and includes dynamics *p*, *sf*, and *p*.



**Animato (molto più mosso)**





## Viola.

(25) *arco*  
*p espr. mf* *f*

*mf* *cresc.* (26) *pp*

*p* *f*

*sf* *p* *cresc.* *f*

(27) *Poco meno adagio.*  
*p* *pp* *cresc. e un pochettino accel.*

*f* *f* *f*

*dim.* *p* *poco f* *p* *poco rit.*

(28) *a tempo*  
*p* *pp* *pp* *smorz.* *ppp*





# WERKE FÜR VIOLA

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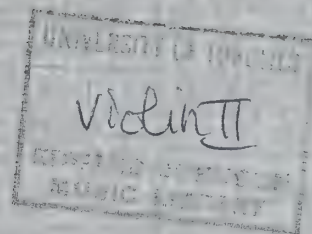
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# Quartett.

**Violino II.**

Ernst von Dohnányi, Op. 15.

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# Quartett.

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## Violino II.

Ernst von Dohnányi, Op. 15.

**Andante.** 3

*p* *fp* *pp* *f*

**Allegro.** (vorher.)

**Adagio.** *rit.*

*p* *mf* *f* *sf*

**Allegro.**

*p* *cresc.* *mf*

*p* *cresc.*

*mf* *sf*

*cresc. sf* *sf* *f*

*p* *cresc.*

*f*

① *ff* *mf*

# Violino II.

3

Violino II musical score page 3. The score consists of ten staves of music in G major (one sharp). The tempo is marked *Andante* (♩ = ♩ vorher.). The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and accents.

Staff 1: *f*, *p*, *cresc.*

Staff 2: *mp*, *cresc.*

Staff 3: *mf*, *cresc.*, *f*

Staff 4: *mf*, *dim.*, *p*

Staff 5: (2) *pp*

Staff 6: *mp*, *pp*

Staff 7: *cresc.*, *mf*

Staff 8: *mf*, *p*, *dim.*

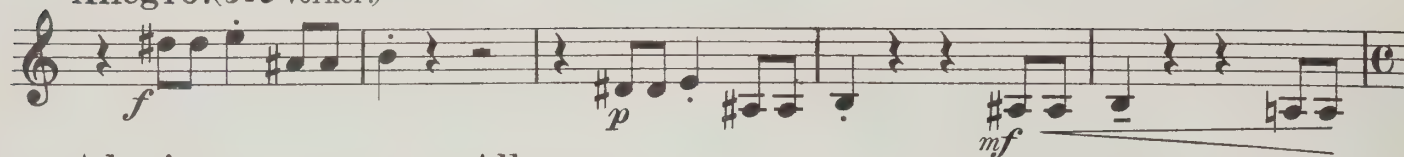
Staff 9: *pp*, *mf*

Staff 10: (3) *p*, 1 *f*, *pp*



## Violino II.

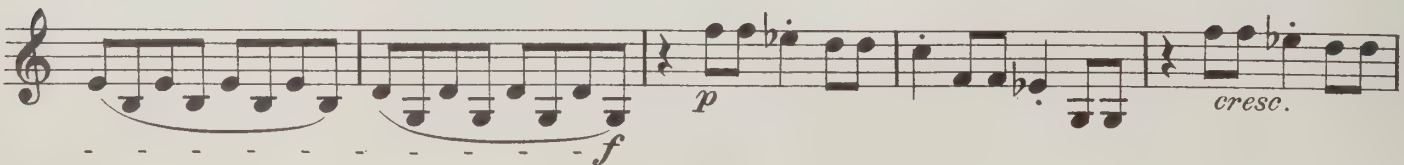
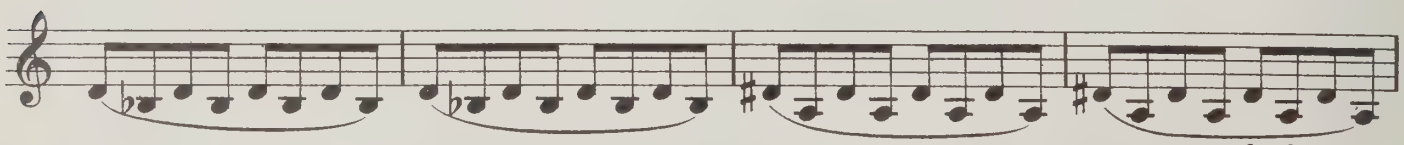
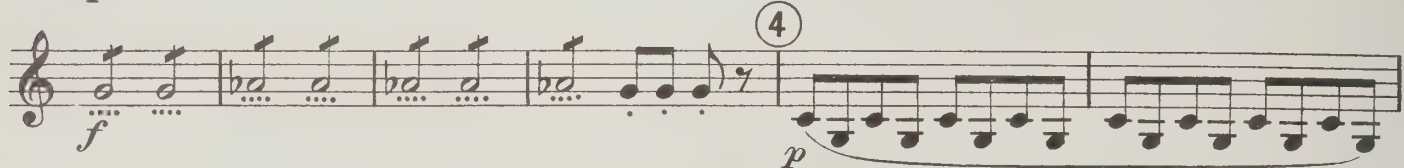
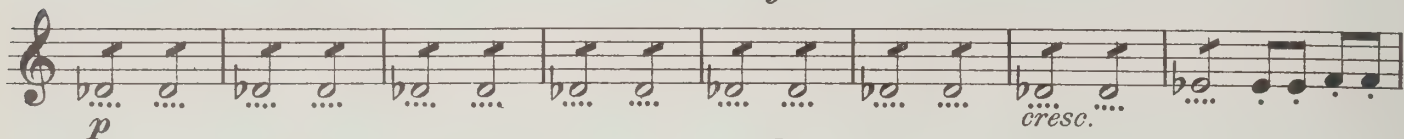
Allegro. (♩ = ♩ vorher.)



Adagio.

rit.

Allegro.



# Violino II.

5

Violino II musical score page 5. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *cresc.*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf* and a *cresc.* marking. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *cresc.* and a circled number 5. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *fff*. The ninth staff has a dynamic marking of *dim.* and the tempo marking *Adagio.*. The tenth staff has the tempo marking *Allegro.* and a dynamic marking of *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

## Violino II.

Adagio. *molto rit.* Allegro.

This page of a Violino II musical score contains 12 staves of music. The tempo changes from Adagio to Allegro, with a 'molto rit.' (very slow) section in between. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score includes various dynamic markings such as *f*, *mf*, *p*, *pp*, *cresc.*, *sf*, *ff*, *dim.*, and *mp*. There are also articulation marks like accents and slurs. Rehearsal marks 6, 7, and 8 are indicated in circles. The music features a mix of eighth, sixteenth, and thirty-second notes, as well as rests and sustained notes.

6

7

8



# Violino II.

7

*mf* *mf* *p*

*dim.* *pp* *mf* *p*

*Andante.* (♩ = ♩ vorher.)

*Poco più Adagio.* *p* *dim.*

*pizz.* *pp* *f* *pp*

*Presto acciacato.* *8* *Violoncell.* *f*

*4* *p* *f* *p* *f* *f*

*9* *p* *mp* *cresc.*

*1* *f*

*p* *cresc.*

*10* *f*

*9* *p più f*

## Violino II.

Violino II. (11)

*f* *p* *f* *f* *p* *mp*

*cresc.* *f* *p* *f*

*ff* 9

Violino I. (12)

*p* *mf* *p* *cresc.*

*poco f* *dim.* *p* 1

*cresc.* *f* *più f*

*ff* 13 3

# Violino II.

9

L'istesso tempo. (d = d. vorher.)

Musical score for Violino II, measures 1-24. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features various dynamics including *p*, *pp*, *f*, *ff*, and *mf*, and includes a repeat sign at measure 14. The tempo is marked "L'istesso tempo." with a note "(d = d. vorher.)".



**Violino II.**

*pizz*

*ff*

*pizz*

*ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

## Violino II.

Molto adagio.

18 *p* *sf* *mf* *pp*

20 *mf* *p* *Poco meno adagio.*

*f* *cresc. e un pochettino accel.* *f* *dim.* *p*

*p* *sf* *p* *a tempo* *pp* *sf*



## Violino II.

13

*Animato (molto piu mosso).*

*smorz.* *ppp* *f* *sf* *mf*

*allargando* *sf* *mf* *f*

*cresc.* *ff*

*p* *cresc.*

*ff* *cresc.*

*pp* *cresc.*

*ppp* *cresc.*

*pp* *cresc.*

22 *a tempo*

23

24

1

## Violino II.

Tempo I.

*cresc.*

*p*

*poco accel.*

(25) *a tempo*

*f*

*rit.*

*pp*

*p*

*pp*

*cresc.*

*mf*

(26)

*pp*

*p*

*mf*

*pp*

*cresc.*

*mf*

*p*

(27) Poco meno adagio.

*pp*

*cresc. e un pochettino accel.*

*f*

*dim.*



# Violino II.

15

*poco rit.* (28) *a tempo*

*p* *poco f* *p*

*p* *ppp* *pp* *smorz.* *ppp*

*Andante.* (ungefähr vorher.)

*pp*

*cresc.*

*molto espress.*

*f* *sf*

(29)

*p* *pp* *cresc.*

*f*

2 *Poco più mosso.*

*sf* *p* *poco a poco cresc. e accel. al „Allegro“*

*Allegro. sempre cresc. e accel.*

*ff*

*dim.* *p*

5 *pizz.* 1 1 *arco*

*pp*



# ANTON DVOŘÁK

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**Op. 106. Streichquartett G dur.** — Smyčcový kvartet G dur. — Quatuor à cordes in G major. (2 Violinen, Viola & Violoncello)

**Slavische Tänze.** — Slovanské tance. — Danses Slave Slavonic Dances

No. 3; No. 6; No. 10; No. 13; No. 16 für Streichquartett. Pro Smyčcový kvartet — Pour quatuor à cordes. — String Quartet. (2 Violinen, Viola & Violoncello)

Für Pianoforte 4 händig, Violine & Violoncello:

Heft 1.	1. C dur	ut majeur	C major
	2. E moll	mi mineur	E minor
	3. D dur	ré majeur	D major
	4. F dur	fa majeur	F major
Heft 2.	5. A dur	la majeur	A major
	6. As dur	la bémol majeur	A flat major
	7. C moll	ut mineur	C minor
	8. G moll	sol mineur	G minor
Heft 3.	9. H dur	si majeur	B major
	10. E moll	mi mineur	E minor
	11. F dur	fa majeur	F major
	12. Des dur	ré bémol majeur	D flat major
Heft 4.	13. H moll	si mineur	B minor
	14. B dur	si bémol majeur	B flat major
	15. A moll	la mineur	A minor
	16. A dur	la majeur	A major

Für Pianoforte, Violine & Violoncello: No. 1; 2; 6; 8; 9; 10; 11; 13; 14; 15; 16 der Originalausg.

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violin II					
viola					
cello					

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452	[Quartet, strings, no. 2,
D659	op. 15, D <sub>b</sub> major]
op.15	Streichquartet, D es dur



